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The parenthetical "wie es die schrift nent" of the above passage, which refers evidently to the Holy Scriptures, seems to find its explanation in the following passage (II, 44):

"Alle gescheft, von got geben, die ganz natur, alles göttlich verhaissen, zaichen, briefe und sacrament, auch alle gotsdienst seind auf die zehen gepot gewidembt, geordnet und gericht: wa man die zehen gepot nit helt, ist das ander lauter fasnachtspil (das ist 'hipocrisis,' wie es die hailig schrift im kriechischen nent), man predig, man sing, man schrei, man pfeif wie man wöll in der kirchen. Es prummen nur die münch in der kirchen in den grossen kappen, schreien wie die esel; die bestelten bachanten wissen nit, was es ist."

The above passages are the only ones I have found of the use of the combined 'Fastnacht- und Osterspiel.' Additional more or less interesting uses of Fastnachtspiel alone are found in 1, 400, 789, 844, 869, and 1015.

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DESCHAMPS AS EUSTACE

I should like to point out what seems to me an error in Professor T. A. Jenkins' valuable commentary on Deschamps' *Ballade to Chaucer* in the May number of *Mod. Lang. Notes* (XXXIII, 268-278). Mr. Jenkins translates v. 27 "A Eustace am I, thou shalt have some of my plants," and later (p. 277) thus paraphrases: "Named as I am after the great St. Eustace, pattern of those who give liberally to those who ask of them . . . your request shall be granted."

This interpretation is undoubtedly right in so far as it recognizes that Deschamps was playing on his Christian name. It is as clearly wrong, I believe, in suggesting that the poet meant to infer generosity on his part in promising to send Chaucer some of his verses. The context of the phrase in the ballade and the common reputation of St. Eustace both point to a quite different interpretation. Reference to the poem, or to the translation that Mr. Jenkins has made, will make it clear that Deschamps was writing in a tone of profound humility to the "grant translateur" across the Channel. He begged for a draught from that spring of poesy, and represented himself—somewhat overstressing his condition, no doubt—as mentally paralyzed while waiting for the inspiring cup. He agreed to send his promised verses, but he asked that they might be looked upon indulgently as school-boy productions. This was the context in which he remarked, "Eustaces sui."

Now, Eustace was of all saints pre-eminent for the humility with

which he endured affliction. He was the medieval Job. It is true that he was a good and generous man even in his pagan state, as Placidus, but he was by no means so remarkable for his liberality as for several other Christian virtues. He was the type, above all, of patience in suffering, and in the low estate to which he fell through no fault of his own. I am writing without opportunity to consult books, but I am very sure that Mr. Jenkins has been misled by casual sentences that have no great significance in the legend. A namesake of St. Eustace in the fourteenth century, when playfully alluding to his patron as Deschamps was doing, would be certain to regard him in the essential aspect of his humility: the high-born Roman who was content to become a servant at a wayside inn. "I am the patient and humble Eustace," says Deschamps. "Take what Clifford may bring you from my pen, but judge its poor worth with indulgence."

I am inclined to believe that the spirit of the ballade, as revealed in the line discussed, may have some bearing on another verse (9), on which Mr. Jenkins comments at length. Deschamps was very far from boasting at the moment; he was not in the mood to call attention to the merits of his own tongue, as Mr. Jenkins would have us believe. He was certainly not being so tactless as to say to Chaucer "that the perfect French of de Lorris and de Meun had necessarily suffered in translation." He was merely being a little learned, and referring to French as "*la langue Pandras*." To my mind, at least, Toynbee's explanation carries conviction, while that adopted from Hoepffner by the latest commentator seems ingenious rather than correct.

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BOCCACCIO'S *Filocolo* AND THE ANNUNCIATION

In the *Filocolo*, as is well known, Boccaccio follows on the whole the narrative of the *Cantare di Fiorio e Biancifiore*,¹ which itself is probably derived from a French source. Nevertheless, not satisfied with what he calls the "*fabulosi parlari degli ignoranti*,"² he undertakes to lend to the simple tale of Floire and Blancheflor a grandiose significance. In the lofty tone of Milton, who invokes the Heavenly Muse, and announces that he will sing of

Things unattempted yet in prose or rime,

Boccaccio calls upon the gods for help, and declares that he will be the first to treat his subject adequately. He then proceeds to try

¹ Vincenzo Crescini's edition, Bologna (1889-1899), I, 462. See H. Hauvette, *Boccace* (1914), pp. 64 ff.

² *Filocolo* (1829 ed.), p. 7.